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the present time, when fine marquetry is being applied to modern cabinet work, Adamesque ornament should be looked to as offering the designer excellent scope. Our few examples herewith will show how varied the details are, and how extensive



FIG. 7.

are the variety and complexity of the ornament of the most popular artists of the latter part of the last century. One of the repeated complaints against this style is that the ornament is flimsy and meagre, and that it is deficient in power and impressiveness. This is certainly true in a measure, but then much that we might criticise as meagre and weak might be esteemed by others as fanciful and delicate. The two small friezes (Fig. 6 and 7), for instance, may thus be differently regarded. They certainly lack the vigorous flow of a Roman scroll, and the forcible and varied lines of a Dutch cartouche, but for all that, they are elegant, and characterize in their simple curves the beauty of a highly refined and charming style of art. Both of these last designs could be appropriately reproduced in variously colored woods, and would be suitable repeating ornaments for friezes or drawer fronts.

GOBELIN FLAX TAPESTRY.



REGARDING interior decoration, one of the chief demands of the public at present is the manufacture of a more elegant material than wall-papers. Wall-papers are, without doubt, a fine decoration, but they are too frail, and easily get soiled, and by reason of their ephemeral nature are always more or less unsatisfactory.

The luxurious Gobelins, and the hardly less expensive silk and wool damasks, can, on account of their cost, only be used by the very wealthy. Coming between silk tapestries and wall-papers is a printed cotton cloth known as "cretonne," which is manufactured in Europe, and which has been favorably received on account of its being the

cheapest woven decorative material. Cretonne, however, being really only a furniture covering, has very incompletely taken its place as an æsthetic wall decoration. At first the chief aim and purpose of cretonne was to present delicate flowers and leaves in a light and airy background, but its vocation has of late been entirely lost sight of in the attempt to imitate silk, wool, velvet, and even Gobelin tapestry, thereby producing effects that can only find favor in the eyes of uncritical people, but which are very distasteful to people of taste who understand the proper kind of decoration to be applied to cotton material.

As a wall decoration, cretonne spoils the effect of other decorative objects in the room, and their appearance, which very much resembles wall-paper, gives a common appearance to the apartment.

There has come lately into the market a rival to cretonnes, which comes nearer to what is wanted as a substantial wall decoration. This is coarse bagging, or jute cloth, on which, we regret to say, are printed poorly designed patterns. The fabric has not found much favor, and consequently wall-papers have almost entirely had the preference.

Recently the Berlin firm of Herr Joseph Hiemann has introduced a new kind of tapestry which is excellently suitable for wall decoration, and worthy of the highest commendation. "Gobelin Flax Hangings," is the name of Hiemann's newly introduced fabric. This name may possibly give rise to the idea that the tapestry is an imitation of the old Gobelin, either painted, printed or woven, and on that account might be expensive. The name is only intended for the nature of the weaving, on which paintings are made in the Gobelin style, but the new material has nothing to do with the old time Gobelin, and it is simply a fine decorative material consisting of a beautiful, harmonious background, produced by a peculiar textile effect of the fabric, which is woven of flax in its natural state, without the removal of the smooth, glossy outer husk, as a filling, and flax or jute, as

a warp. The fabric undergoes further chemical and mechanical processes to enable it to be used for printing and painting. The finished woven article plainly shows a distinct peculiarity in the form of squares or oblongs produced by the weaving process. The surface has a glossy, silky finish, which, in contrast to the dull appearance of the jute and cotton stuffs, produces a rich and warm effect upon the wall. This rich effect is further enhanced by printing upon it in transparent colors beautiful patterns, which thus do not destroy the textile effect that is discernible through all parts of the pattern.

It frequently happens that a slight difference in the weave of the texture will produce, with a given color, beautiful effects, the color tints changing to a different tone.

The majority of the designs either printed or painted on the fabric are Italian Gothic of the fifteenth century, Venetian Gothic and Venetian Renaissance of the sixteenth and seventeenth centuries, and French Renaissance of the eighteenth century. It is during these centuries that Renaissance art was most assiduously cultivated in Europe, and the most brilliant designs of that period are the chosen subjects for printing on "Gobelin Flax Tapestry." There is a majesty and beauty in this particu-

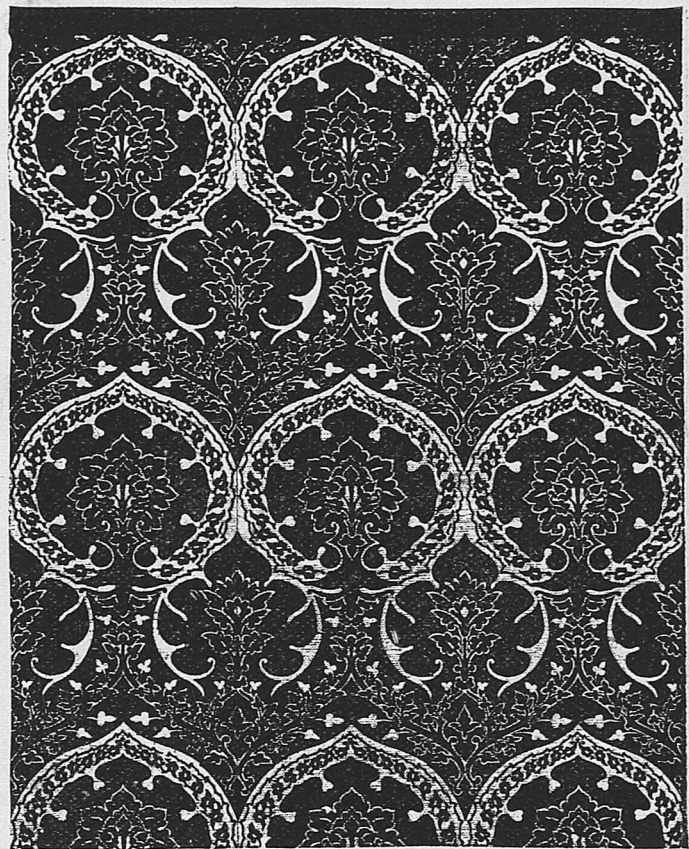


Fig. 1.—Design No. 238; Italian Gothic, Fifteenth Century.

lar phase of European art that cannot be simulated in modern times.

To particularize a few designs wrought in this new fabric, we have reproduced half a dozen of the most notable patterns, and present our readers herewith with six of the best designs in Gobelin Flax Tapestry:

Fig. 1 is design No. 238, the motive being Italian Gothic of the fifteenth century. This pattern is printed in various light colors, such as pale reds and olives, which give a different and much lighter feeling to the design than can be represented in mere black and white.

Fig. 2 is design No. 255, a very beautiful repeat in the style known as Italian Gothic, being of the fifteenth century. This beautiful pattern would adorn any part of the house, but might be found perhaps a little too formal for the drawing-room, boudoir or bedroom. It is one of the noblest designs in the entire list.

Fig. 3 is design No. 293. It is an original design, the motives being scrolls, crowns, cornucopias, and flags, the character of the design being unmistakably German Renaissance.

Fig. 4 is design No. 279, which is founded upon the design of an old fabric in the Church of Santa Spirita, in Florence.

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The repeat is noble and vigorous, and would form an excellent library, hall or parlor hanging.

Fig. 5 is design No. 299, the motive being German Renaissance. There are cornucopias, scrolls, fruits, flowers and garlands, and can be had in almost any tint.

Fig. 6 represents design No. 315. The motive is strictly heraldic in the Gothic style. The design may be purchased in Gothic reds, blues and yellows.

Mr. M. L. Majert of 216 Church street, New York, is the sole agent in America for this new textile fabric. The tapestry, which is about 27 inches wide, and the price costs about the same as the finest qualities of wall paper, or embossed leather papers, when, at the same time it is far more durable, and is one third wider. Most of the patterns, as will be seen, are on a large scale, which serve to set off the strong qualities of the stuff, and at the same time afford a fine wall covering. Its manufacture was begun only four years ago, and it has already been quite extensively used in Europe, where it is used to decorate private dwellings, dining-rooms, hotel corridors, public halls, etc. It is a material particularly suitable for halls, dining-rooms, libraries, parlors, art galleries, etc.

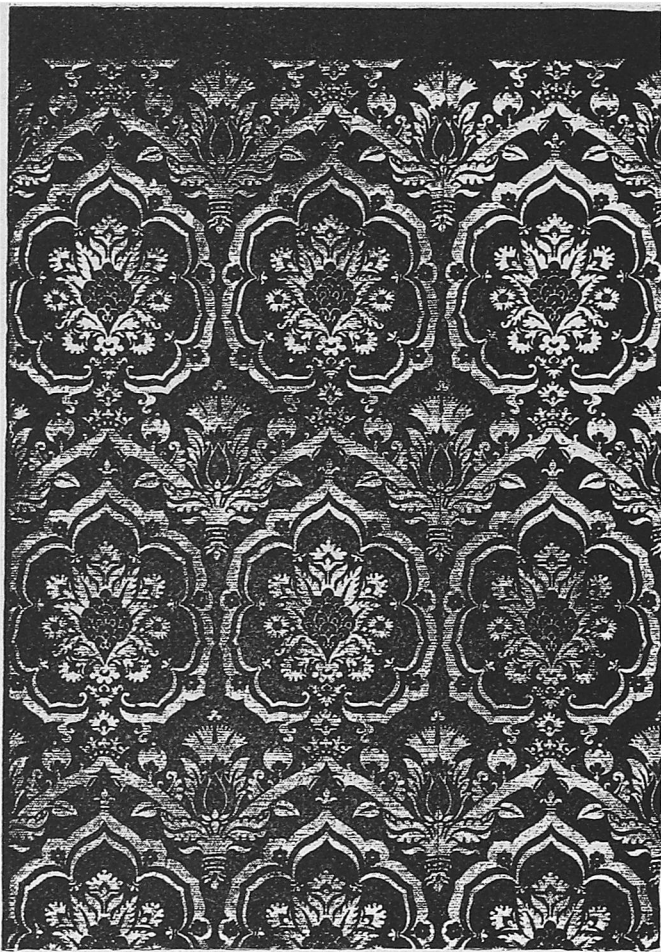


Fig. 2.—Design No. 255; Italian Gothic, Fifteenth Century.

Many of the patterns are hand-painted, and Mr. Majert is at present showing a fine line of landscape effects in panels, some of which contain no less than twenty-five colors. The tapestry can be either pasted to the wall, like ordinary wall-paper, or else put up on frames. Putting the tapestry on frames is a good idea where parties expect to make a change of location, and in such cases the tapestry can be taken down and used again in a different house.

Mr. M. L. Majert, in addition to his importations of Gobelin Flax Tapestries, is also the sole agent of Majert's transfer graining paper, for imitating the best and most perfect grain of all kinds of wood. He shows some beautiful imitations of oak, mahogany, ash, maple, etc., and guarantees that three, four, and even five copies can be made from a single sheet of his graining paper.

One peculiarity of this particular graining paper is that the lights in the patterns are softened with a clouded gray tint, which adds greatly to the beauty of the grain of the wood, and which must be seen to be appreciated.

ONE of the newest of the recent designs in printed silks is called the lily, in which flowers are shown in five different forms. The design is very artistic, and is outlined, al-



Fig. 3.—Design No. 293; Original Design.

though each petal and leaf is shaded for some distance within the outlines. The colorings are shaded maroons on a pink ground, and pale green on a white ground. The chrysanthemum



Fig. 4.—Design No. 297; After an old Fabric in the Church of Santa Spirita in Florence.

design still holds its own, and is shown in a variety of colors. Among the cheaper fabrics are the art draperies, which are

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unusually attractive this year, and of fine soft quality. They have quite usurped the place of the more expensive Madras, which they imitate closely. In these the chrysanthemum design divides popularity with the arabesques. Some of them are made with alternate stripes of flowers and arabesques; some have floral borders and arabesque centers; some have dado and frieze; all are more or less artistic. The width is fifty inches, the price about thirty-five cents. Another popular fabric is a sheer, coarse imitation Swiss, with woven figures in color. The newest shown have colored grounds, the figures or spots being of a contrasting color.

WHAT HOUSEWIFE is there that does not know how the first bright sunshine of spring reveals dust and cobwebs hitherto undiscovered, and how it brings to light the dinginess of the household belongings that had appeared quite presentable in the subdued winter light? This is quite true of curtains, and particularly true of sash curtains. What woman does not fairly ache to pull the old things down and replace them with new ones? Surely nothing will so much add to the freshness of a room at so small an expense.

The new fabrics for this purpose are very pleasing in coloring and design. Among them are some exquisite China silks, in solid colors, which, while extremely delicate, will bear repeated washings. They do not, however, withstand the strong rays of the summer sun, and should not be placed at southern windows. They are also much in demand for sofa pillows whenever several are



Fig. 5.—Design No. 299; German Renaissance.

to be grouped in contrasting colors. These silks are 27 inches wide, and sell at 85 cents a yard.

The figured China silks are three or four inches wider, sell at the same price, and are much more decorative than the solid colors. They show a great variety of design, and daring combinations of colors, as, for example, a shrimp pink ground with straggling flowers in old blue, with brown green foliage; another has pale blue and pinks on a salmon colored ground, and still another a conventionalized design in delicate pink on a yellow ground, with outlines of brown.

FOR A CHEAP, home-made dressing table, take an ordinary table, and cover it with white scrim, in which is set an insertion of coarse Russian lace, and a frill of the same. Down the center, in French fashion, put a double row of fine pink rosebuds. A drapery of the scrim, with lace edge, is arranged around the upper part of the table, and a quill of pink ribbon outlines the top thereof. Against the wall at the back is a full drapery of scrim, with its lace border, and against it rests a round mirror, the simple wood frame of which is covered with white, and has pink ribbons wrapped round it and an arrangement of ribbons and roses at the top. Gilt hooks are fastened in the wall, come beyond it, and over them falls the scrim drapery that enframes the mirror. Nothing could be prettier than this table, and yet nothing could be simpler. If it is preferred, any of the



Fig. 6.—Design No. 315; Heraldic, Gothic Style.

cretonnes may be used instead of scrim, though with them the flowers would be out of place. Dotted muslin could be used exactly as is the scrim, and bolting cloth, though much more expensive, is effective, and may be made more so if one has the art of embroidery at one's finger ends and knows how to decorate it with clusters of pansies, violets, roses, or whatever one's favorite flowers may be.

THE WIFE of one of the best known wall-paper printers in the country rejoices in some room decorations and furniture which are certain never to be widely imitated, simply because they cannot be, although the cost is quite small.

The ordinary wall-paper is printed upon cylindrical rollers, varying in size according to the pattern, which is raised upon them in very high relief. Then, narrower borders are printed upon flat strips of wood, whose designs also stand boldly out. Of course the cutting of these cylinders and strips is quite expensive, but when the pattern becomes old fashioned they are no longer useful. This lady has taken a large quantity of the cast-iron cylinders and combined them to make a library table, a mantel, a decorative frieze, a wall cabinet, and the framework of a piece or two of upholstered furniture. The effect when the proper colors are used in painting the furniture is remarkably beautiful. It is not often that a private house in America can show anything like such a quantity of beautiful relief carvings. A folding screen fashioned of the flat strips swung from the four columns of cylinders, is the masterpiece of this absolutely unique decorative scheme.